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CREATIVE HOBBIES



LUCRATIVE HOBBIES

BY

WALTER & LEONARD TOWNSEND

(FELLOWS OF THE ROYAL SOCIETY OF ARTS, ETC.)

WITH ILLUSTRATIONS BY THE AUTHORS

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**TO OUR
FOLKS AT HOME**

**THIS LITTLE BOOK IS DEDICATED
IN APPRECIATION**

FOREWORD

THIS little book has been written with a view to presenting to the reader a number of hobbies which, although extremely fascinating and absorbing, will enable the hobbyist to turn his spare time into remunerative channels. It is not claimed that any of the hobbies dealt with will provide the reader with a small fortune, but at least they give good scope for some financial reward for time and labour spent. The altruist will have a double reward when he views the results of his handiwork.

WALTER TOWNSEND.

LEONARD TOWNSEND.

YORKSHIRE BANK CHAMBERS,
PRINCE'S AVENUE,
HULL.

CONTENTS

CHAPTER	PAGE
FOREWORD	11
I. PICTURE-FRAME MAKING	15
II. POKER-WORK	20
III. MARQUETRY	24
IV. FRENCH-POLISHING AND STAINING	28
V. PRINTING BOOKPLATES	32
VI. BOOKBINDING	35
VII. STONE-POLISHING	42
VIII. BEE-KEEPING	47
IX. TICKET-DESIGNING	52
X. PASTEL-DRAWING	56
XI. TOY-MAKING	59
XII. SCENT-DISTILLING	63
XIII. AMATEUR WEAVING	66
XIV. SHOP-WINDOW DRESSING	72
XV. USING UP OLD CALENDARS	75

LUCRATIVE HOBBIES

CHAPTER ONE

PICTURE-FRAME MAKING

A GREAT deal of technical knowledge is not needed by the would-be picture-frame maker, and with the exercise of a little imagination, and common sense, anyone who cares for this sort of work should be able to make themselves proficient in a very short time. Picture-framing, whether it be taken up merely as an interesting hobby or as a means of making extra money, will be found to be very interesting work.

With regard to the financial side of the business, a great deal of expenditure is not necessary in order to start a picture-framing business, nor is there need for special premises. An ordinary room provided with a good-sized table will serve excellently as a workshop, although it would, of course, be as well to have a room which is not too well furnished, for picture-frame making involves a certain amount of dust and dirt in the way of sawdust, scraps of paper, and glue splashes.

A variety of mouldings and beadings can be obtained from joinery, cabinet works, or professional

picture-frame makers, at costs varying from coppers to a shilling or two per foot. Lengths of various patterns of mouldings should be bought, and kept in stock from which prospective customers can choose.

The next item to be considered is glass, but, until the business is on a sufficiently large scale, the picture-framer need not purchase glass in advance, to carry in stock,—although the price is not heavy, being from 1/- per square foot.

Glass is cut to any size by a glazier for a very little charge. At the same time, however, it would be a good plan to purchase a glass-cutter—these cost 9d. each. Some customers may bring their own glass when they need a picture framing, and it often so happens that the glass they supply requires cutting down. With the aid of a glass-cutter this is soon accomplished.

Small pictures often require mounting to fit into a larger frame. Cardboard for mounting, 2 feet square, can be obtained from any picture shop or artists' colourman in a variety of colours at about 1d. per sheet. A scoring or stencil knife ($1/6$) will be required in order to cut the mounting board into the required strips and lengths; a quantity of mounting paste ($1/4$ per bottle), and some best quality glue for sticking together the frames. A fine saw (costing roughly $1/6$), thin wire nails, and sandpaper to smooth off rough joinings in the wooden frames complete the outfit.

An examination of a professionally framed picture

will demonstrate clearly the care which has to be taken in the work. Notice how carefully the corners are mitred so as to fit each other absolutely correctly, in order to make the whole frame "plumb." Notice, also, the precautions that are taken to prevent the dust from entering the back of the picture by pasting over it a sheet of brown paper.

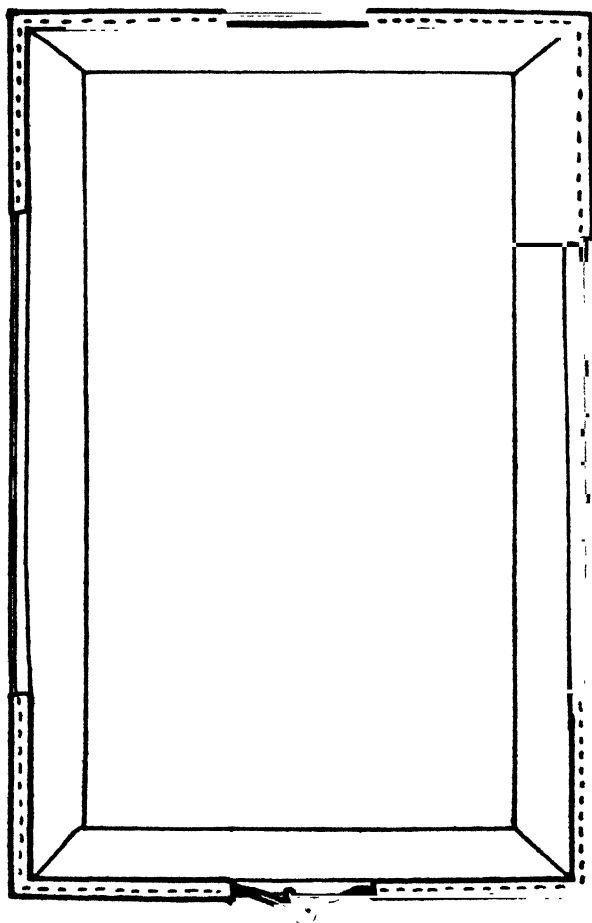
The beginner should practise framing a few old prints of his own in cheap wood (he need not bother about the glass at first), and he will soon get the right idea.

When the frame has been cut and glued together, it should be kept in position until dry and firm by corner-blocks. (See illustration on page 18.)

Any joiner will make you a set of these corner-blocks for about two shillings, or you can purchase cramps specially made for picture-framing. When the frame is taken out of the corner-blocks, or cramps, it should be nailed with thin wire nails in order to make the frame stronger. If you examine any picture hanging on your walls, you will see the position in which to hammer the nails.

Certain pictures require different kinds of frames, and unless any definite stipulation as to the quality or design of the moulding is made by a customer, the following rules should be borne in mind :

For etchings, water-colours, or photographs, plain, narrow, black frames should be used as a rule. For landscapes, seascapes, and other pictures of a heavier



FRONT VIEW OF BOX.

type, broader frames are used ; while gilt frames, as a rule, are connected with oil-paintings.

Often the frames require to be varnished, and this can very easily be done with a clean brush. Good varnish costs only 1/3 per bottle.

The charges that are made for picture-framing vary, of course, in proportion to the size of the picture, the quality of wood used, and the time taken. The picture-frame maker must, therefore, keep a careful account of the cost of the materials used, so that when "costing out" the price he will be able to see that the figure charged leaves him a suitable remuneration for the labour expended, as well as for the cost of material.

CHAPTER TWO

P O K E R - W O R K

POKER-WORK, or wood etching, should appeal to all those who have an artistic bent and some knowledge of drawing, design, and symmetry. Though the art of pyrography (as it is called) is more difficult to learn than many other crafts, the time and energy spent on such work will amply repay those who determine to master it.

Poker-work consists of burning a drawing or design on to some medium—generally wood or leather. The apparatus required is not expensive (from half a guinea upwards), and consists of an outfit which contains platinum points (called the burners), an alcohol lamp, a bottle with rubber tubing, etc. The points are of various sizes, and are heated in the spirit lamp as per the instructions given with each outfit.

A piece of iron heated red-hot in the fire would serve for doing poker-work, but it would soon cool and require constant reheating, thus making the labour involved considerable. With the pyrography outfits, however, this constant reheating is unnecessary, for a constant heat is supplied on to the platinum point by the alcohol lamp.

These outfits are obtainable at such London stores

as Gamage's, Benetfink's, or Whiteley's, and an enquiry to any of them will bring full particulars, together with the prices and grades, of the various pyrography outfits they sell.

The beginner is advised to try his first piece of poker-work on cheap, white pine. He should first trace on to the surface of the wood his design, or draw it direct upon the material. Then he can burn out the design, using the various-sized points or burners. Care must be taken not to press too heavily with the hot metal, and until some degree of proficiency has been obtained the pressure on the wood should be extremely light.

Later, when the beginner has gauged more exactly what is required, more intricate and ambitious designs and drawings can be attempted on leather and suède !

The best woods for poker-work are oak, birch, holly, maple, and cherry, and care should be taken to see that such woods are free from knots, and that they have an attractive grain. The price of these woods range from 9d. to 1/10 per square foot, and bundles of strip-wood for practising on can be bought for 10d. per bundle, planed and ready for use.

If in a rough state the wood should be sandpapered to smoothness before work of decoration is commenced. After the design has been burnt in, it is advisable to give a thin coating of varnish or to polish with beeswax.

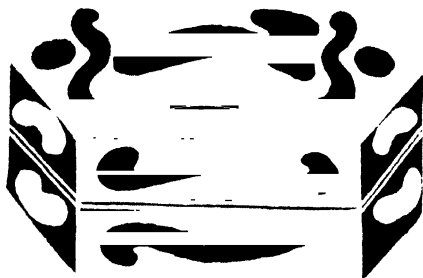
Poker-work is best applied to panels, glove-boxes, handkerchief boxes, bedroom furniture, picture-frames, and general household decoration. Designs of fruit, flowers, and animals are very simple to execute, and are always pleasing in the results they give.

Ready-made articles in white wood, including ash-trays, card-boxes, candle-sticks, book-rests, egg-cups, glove-boxes, ink-stands, matchbox-holders, pen-trays, paper-knives, photo-frames, etc., can be bought which can then be decorated by poker-work according to individual taste. These useful and ornamental articles can be bought of handicraft dealers at prices ranging from 6d. to 2/6 each.

After the poker-work has been completed, very effective results can be obtained by staining the designs in various colours. This work, naturally, requires care, but with practice the beginner should be able to tackle the work, though it should be left until the ordinary straightforward poker-work has been thoroughly mastered.

Tables, chairs, stools, and door panels, all lend themselves to poker-work decoration; and those who become expert can be expected to be commissioned by painters and others to do work for them, and in this way the hobby will be found very lucrative. A knowledge of carpentry plus poker-work will indeed equip a man to earn really good money, at the same time giving him an absorbing spare-time occupation. A box decorated by poker-work as

illustrated should be sold for about 5/6. Cost before decoration, 2/6. Time taken to decorate—from half an hour, according to the skill and practice of the performer.



SAMPLE OF POKER-WORK
(Jewellery Box).

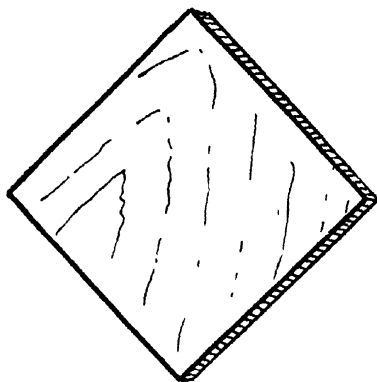
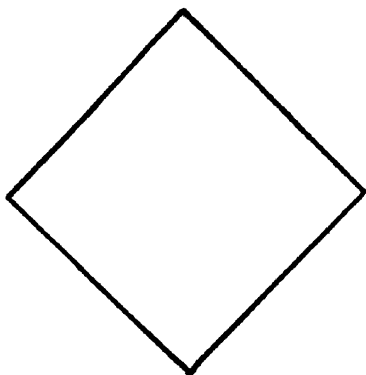
CHAPTER THREE

MARQUETRY

MARQUETRY, or wood-inlaying, is a most profitable and fascinating hobby, and it is surprising that it is neglected by so many people. It is very suitable for women, as well as men, and there is no great initial outlay. The necessary natural gifts for marquetry work are only a bent for designing and the capacity to carry out such designs in a neat and artistic manner.

There are two kinds of inlaying—one, the old style, which consists of setting a pattern of thin wood of varying colours and qualities into a wood background from which space has been cut to receive it. In this method the piece of wood to be inlaid is cut out, laid upon the “bed” and traced out, and the bed then cut so as to take the inlay. In this method, as with all marquetry work, care must be taken to see that the woods used are well-seasoned, otherwise shrinkage will occur. The cost of the woods used will not be great, and estimates can be obtained for required lengths where new wood is to be used.

The modern way of inlaying, however, which is, incidentally, much simpler than the one just outlined, consists of laying two pieces of differently coloured wood upon each other, and then with a



BED AND INLAY.

fret-saw, cutting out a certain pattern in both woods, as in illustrations on page 25.

The darker wood is then set in the lighter one, or vice versa, and glued in. The fit must, of course, be perfect, for the "bed" and the "pattern" are both cut out in the same operation.

The beginner can use either of the two methods outlined, but it must be pointed out that though the first method produces work of very intricate and often beautiful pattern, it lends itself to exaggeration and over-ornamentation, while it lacks the virility and stability of work produced by the second and more modern method.

The veneers required to work with can be obtained from joiners or cabinet-makers. Holly is the most popular kind of wood to use, for it is white and will cut smoothly to almost any thinness, is free from flaws, and will take a good dye and a brilliant polish. Other suitable woods for use as veneers are mahogany, walnut, satinwood, tulip-wood, rosewood, maple, ebony, pear, and sycamore.

A small fret-saw (price about 2/6) and cutting table are required in the way of tools, although a fret-saw machine will be found very handy if you happen to possess one. Rules to be observed when cutting veneers for inlaying are: the saw must be held at right angles to the wood, to prevent the edges being bevelled; and if a piece of wood is spoiled during cutting, it must be discarded, for if the wood is filed to take out the defect in cutting it will not

fit correctly in the "bed." If, however, the second method of inlaying has been adopted, it does not really matter if a slight defect is made in the cutting, for the mistake will occur on the "bed" as well as the "pattern."

Marquetry work is used on tables, piano-fronts, chairbacks, panels, doors, wardrobes, and numerous other wood fixtures, fittings, and furniture, but the many variations of this work will occur to the amateur when he or she actually begins to produce specimens.

CHAPTER FOUR

FRENCH-POLISHING AND STAINING

THE art of french-polishing is a most useful and profitable accomplishment, for there is a distinct demand nowadays for fancy-wood articles and ornamental articles of furniture, and those who can execute the work are always sure of receiving commissions from friends and acquaintances.

There is no need for a large outlay of capital, for the work can easily be carried on at home. "Elbow grease," it may be added, is the essence of all wood-polishing.

Allied with a knowledge of wood-staining, varnishing, and colouring, french-polishing offers a most interesting and lucrative hobby or spare-time occupation. Of course, a certain amount of practice is necessary before good results are obtained, but a few weeks' experimenting should bring the intelligent beginner within a working knowledge of the art.

The following recipe which makes a good, reliable french-polish is not at all expensive; the materials can be obtained from a chemist, a colourman, or an oil-dealer. They are : shellac, three ounces ; benzoin, three ounces ; boiled linseed oil, quarter ounce ; methylated spirits, two pints.

Dissolve the ingredients in a bottle or other vessel,

shaking frequently for about an hour. Then filter the liquid through paper, when a fine solution, clear of grounds, will be obtained. The spirit may now be coloured by soaking in the above mixture turmeric (giving a yellow colour) or dragon's blood, which gives a deep red colour. A french-polish solution already prepared can be obtained from artists' colourmen for 1/6 per bottle.

The piece of wood which is to be polished should be highly finished with fine glass-paper, and all cavities in the grain or holes in the surface should be filled with a solution of plaster of Paris (6d. per packet) which has been tinted the same colour as the wood. For very large holes a composition of beeswax, resin, and shellac will be found very useful. The fillings should be allowed to dry quite hard before another rubbing with the glass-paper is given. Plastic wood can also be obtained for filling in holes at a cost of 2/3 per half-pound tin of any artists' colourmen. It soon hardens, and can be planed or cut down like ordinary wood.

Rubbing with glass-paper must continue until the surface of the wood is smooth and highly finished, then it is ready to take the polish.

A piece of flannel should be obtained of sufficient dimensions to form a respectable polisher. This should be saturated with the liquid mentioned earlier in the chapter, and then covered with muslin on which has been sprinkled a small quantity of linseed oil. This polisher should now be worked over the

wood in light, circular strokes. The pad should be kept well-saturated, and occasional sprinklings of linseed oil made on it. It should be remembered that the more work that is put into the rubbing, the better will be the resulting polish.

When the wood is uniformly covered and filled in with the polish it should be left to dry for a few hours, then rubbed with the finest glass-paper. After this, the polishing is resumed, and the operations repeated until the coating deposited on the wood is deemed sufficient.

The only thing left to do now is to finish off with a final lustre. To do this a fresh pad of flannel is moistened with spirits of wine, and applied to the wood with light, circular strokes in the same direction as the grain runs, until the pad is dry. Care should be taken not to have too much spirit on the pad in this last process, as otherwise it will begin to "take out" the carefully-made polish; only the lightest moistening of the pad with spirits of wine must be made.

If these instructions are followed, and due care exercised, the result of the work will be most pleasing.

With practice the amateur will be able to take in articles of woodwork for repair, and will also be able to experiment with wood-decoration, colouring, and staining, which is an allied craft to polishing.

Different stains can be mixed for use on different kinds of woods, and later, the polisher may try his hand with graining, when, if he is successful, he will

find the work increasingly fascinating and profitable. To those who like working in wood a study of polishing, staining, colouring, and surface decoration of wood should be very absorbing, and, by the way, the woodworker who can "veneer" will find a fascinating interest in his spare-time leisure.

Women who can french-polish can spend many profitable hours in the winter evenings beautifying the home, to the pleasure and advantage of the whole family.

CHAPTER FIVE

PRINTING BOOKPLATES

EVEN the most amateur photographer can use his knowledge and look to his photographic material for providing him with a lucrative spare-time hobby which is most fascinating, while the more expert camera-man can augment his income quite substantially by photographing drawings, as well as pleasing his artist friends, and persuading them to give him commissions.

The hints given in this chapter have all been tested and will prove intensely interesting as well as extremely profitable to those who try them out for themselves. Some readers, too, who like drawing or painting, will find an absorbing "new door" open to them in reproducing their efforts for distribution to friends.

Without the actual use of a camera, however, the amateur photographer can print and design bookplates. All that is required is a bent for designing, some little skill in draughtsmanship, and a few pieces of sensitized paper.

The design to be printed (by printed is meant photographically printed) is drawn on to tracing-paper (which is so cheap that it only costs 3d. per yard piece 30 inches wide) with Indian ink (1/- per bottle).

The tracing-paper drawing now acts in the same way as a film negative—that is, the side of the tracing-paper on which is the drawing should not face the sensitized paper, otherwise the design will be printed reversely. Prints can now be taken off either by gaslight or by ordinary sunlight printing. The size of the bookplate may vary according to individual requirements, but most people prefer the post card size, which fits neatly into the fly-page of a book.

As many prints can be taken as desired, and unlike the etcher, his medium does not suffer in ratio to the number of prints that are taken. The two-hundredth print of a bookplate design from tracing-paper is quite as good as the first one. The charge that is made must be based upon the time taken in executing the design and taking into account the cost of sensitized paper and chemicals used (which can, of course, be obtained from the chemist or photographic dealer). Most people who have any books of which they are proud would like to have their own bookplate in them all.

The expert photographer will be able to work from actual photographic negatives of course, for he will photograph his designs, which will require to be somewhat larger than the size of the print required to allow for reduction in the course of photographing. The results by this second method are superior to those by the method previously outlined, but the expenses are higher, and more time and care are needed.

The bookplates, when completed, can be provided with a gummed back ready for fixing to the inside cover of books. This can be done by painting with a camel-hair brush (4d.) the back of the bookplates with a gum solution, and allowing to dry. Ordinary mucilage, which can be bought for 6d. per bottle, will be found excellent, but if ungummed bookplates are required, paste made from ordinary "Robin" starch can be confidently recommended as a good mountant.

CHAPTER SIX

BOOKBINDING

NOWADAYS, with the sale of so many weekly and monthly magazines, periodicals, and papers, there is more bookbinding done than ever, and as the charges for professional work are very high, the man or woman who can bookbind at home is always in demand.

As with other occupations and hobbies dealt with in this little book, bookbinding does not require a great deal of capital; moreover, no special premises are required, but a room should be used that does not contain expensive furniture, for there will be a certain amount of dirt in the way of paper-cuttings, paste splashes, and trimmings of leather and cardboard.

A press, which can be easily made, is necessary. The size should be such that it will hold any book, but as most books are about the same size, the press should be made just a trifle larger than the ordinary volume. Any joiner will make one of these presses for very little cost, but they can be bought from a handicraft dealer for the reasonable sum of ten shillings. Besides the press, a pair of sharp scissors (2/-), a sharp scoring knife (1/6), a sewing needle (6d.), some binding thread (6d. per $\frac{1}{2}$ -oz. skein), plain white

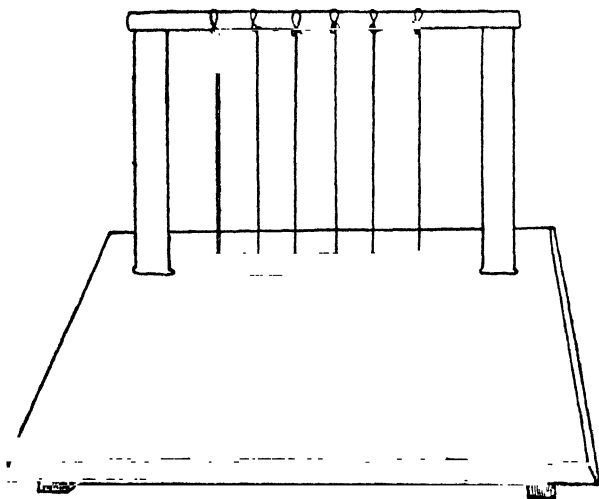
paper, cardboard for covers ($1/6$ per dozen pieces 6 inches by 5 inches), and binding cloth ($2/3$ per yard) will be required. Where leather covers for book backs are required the cost is : Morocco leather, $3/-$ per foot (about 5 feet per skin) ; pigskin, $1/9$ per square foot ; Persian leather about $2/-$ per square foot. Punches with which to make designs on book-backs can be bought from any artists' colourman for the small sum of $1/-$, and can be recommended for decorative bookbinding.

Now one hour's practical demonstration is worth pages of descriptive matter, and the would-be book-binder will find that the best lesson he can obtain will be by taking to pieces an old book, carefully studying how the binding has been done, and attempting to rebind it. As a matter of fact, this method is highly recommended as the quickest way of learning the art of bookbinding.

Now let us suppose we are to bind one year's issue of a monthly magazine. The twelve copies, after advertisement matter has been torn out, should be placed, with the index in the front, in a neat pile, with two sheets of clean white paper the same size as the volumes placed at the beginning and end. These are known as "end" sheets, and later are used to secure the volume to the backs by pasting them down. The whole volume should be placed in the press to condense the bulk, and left there for some time.

The next thing that is required is the sewing-

frame (which costs about 7/6 from any handicraft dealer). The strings are composed of broad tape (9d. per dozen yards), or any household tape will serve excellently, providing it is about a quarter of



SEWING-FRAME.

an inch wide. The volume that is to be bound must be taken from the press and divided into sections. (It will easily be seen where these sections occur.) Then the original sewing should be cut loose. The section should then be placed in the sewing-frame, with the back touching the tapes. The needle and thread should now be passed through the first tape

and through the volume section (which, of course, must be opened slightly) until the knot on the thread has been reached. Then the needle and thread must be passed through the paper-section again from the inside, and round the second tape. The thread should be drawn tightly and again passed through the paper and round the back of the third tape ; in again through the paper and round the next tape, and so on, until every tape has been secured to the volume-section by the thread.

Another section of the volume should now be placed in the sewing-frame on top of the sewn section, and from the last tape, the thread and needle is worked through the paper and round the back of each tape again to the first tape. Another section of the volume is placed on top of the two sewn sections (which are now joined together by being affixed to the same set of tapes), and the process of threading in through the section and round the tapes continued until all the sections have been sewn and the book lies complete upon the sewing-frame, each section being joined to the one above it by virtue of being attached to the same set of tapes. This explanation may seem intricate on first reading, but it will be found quite lucid if the directions are followed step by step with the actual work before the reader.

Now lay another heavier volume upon the book lying in the press, and glue the back of the volume (where the thread is round the tapes). When this

has dried, cut off the tapes to about one and a half inches of either side.

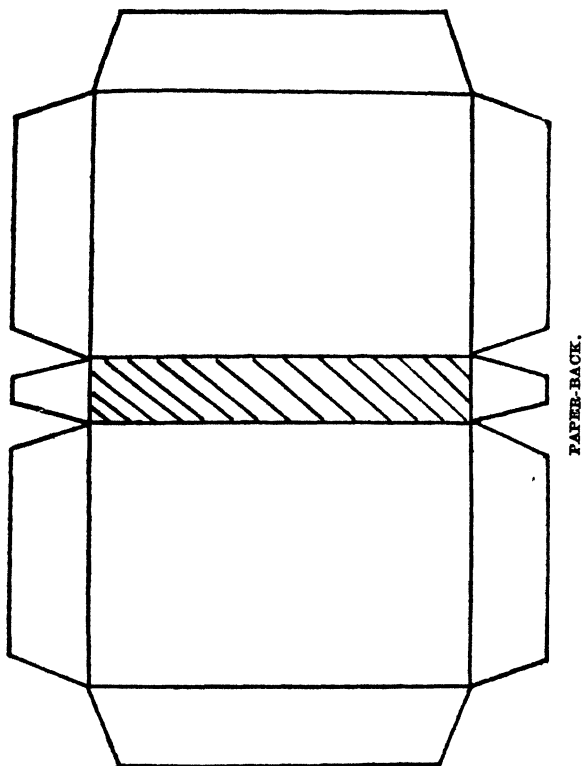
The volume is now ready for its covers, and two pieces of stout cardboard should be cut down by the scoring knife to the size of the volume, and on them should be glued the tapes. Now all that is required is the back for the volume. This can be a dark-coloured bookbinder's cloth at prices quoted at the beginning of the chapter, and envelopes the cardboard covers which we have just pasted down to the tapes. A little extra should be left at the top, bottom, and sides of the cloth to allow for turning-in and pasting down inside the covers. A piece of stoutish paper should also be pasted on the inside of the cloth where the volume is to fit in, as in the following diagram. Part is shaded where the paper should be pasted.

There can now be two clean sheets of white paper pasted down on the inside covers of the book to make a neat finish of the job, and the edges of the pages can be spattered with water-paints or by colours on a disused toothbrush used in conjunction with a comb.

The beginner is recommended to try out this first example with a set of old magazines, and if satisfactory, then to attempt more ambitious work.

With regard to the lettering on the back of the bound volume some little practice will be required in order to achieve good results.

Procure a few founts of printers' type and some



gold-leaf. The latter costs 2/6 per book of 25 sheets, each sheet being about 2 inches by 3 inches. Apply a little of the white of an egg to the space where the lettering is to be put, and when this is dry, lay on the gold-leaf; then press on the type, which should be heated a little. The heat makes the gold-leaf stick, and any surplus is lightly rubbed off with a soft rag or duster, leaving the gold letters in bold relief. The volume, by the way, while being printed may be held in the press so that it is firm.

The prices that can be charged for bookbinding vary, of course, with the volume of the work, but for binding a set of twelve monthly magazines of ordinary size with stiff cloth-covered backs and gold lettering the cost should be about ten shillings.

You may find many friends who are willing to entrust their bookbinding to you, provided they are shown a sample of your work first, and a scale of your charges.

CHAPTER SEVEN

STONE-POLISHING

It is not generally known that many of the stones and pebbles seen on the beach at the seaside can be made into beautiful and valuable articles. In the country, too, on the bed of a shallow stream, are many stones worth collecting and polishing, while even the town roads occasionally contain a pebble or two worth gathering.

A great knowledge of geology or mineralogy is not necessary to the amateur stone-polisher, and in selecting the best kind of stones to polish for use, common sense should be the best guide. Even the most amateur lapidary would know what to look for in the stones he was choosing, and he would not be likely to waste his energies on a hard, unprepossessing flint.

Colour, markings, and hardness are the main points to look for when selecting stones for cutting and polishing. Harder stones take a superior polish, while translucent pebbles (so often met with on the beach) are preferable to polish for personal wear and adornment. Red and white sandstone should not be polished because of their extreme softness ; and, indeed, a test should be carried out upon every stone gathered, and each should be scratched with

a penknife or some sharp instrument. If they cut or easily crumble they will be useless for polishing, and should be discarded. The size and shape, too, must be considered when choosing stones for polishing. The markings should be regular, as otherwise, no matter how beautiful they may be, they will be useless for making into jewellery.

The uses to which polished stones may be put are many, but the chief uses are personal jewellery, paper-weights, inseting in metals, and as geological specimens for collectors.

The object of cutting stones is to bring out the grain, or expose any other feature not manifest on the surface. Polishing is to bring out the hidden lustre of the stone and render permanent the many wonderful hues and textures. Often it will be noticed that stones found on the beach at the seaside show marvellous colouring when wet, although this colouring fades on drying. The shade shown in the damp stone is the one which polishing will render permanent, and a good plan is to damp pebbles and stones before finally deciding to work upon them.

The various kinds of stones differ according to the locality in which they are found, but the commonest and most valuable which lend themselves to polishing and cutting are :

Jasper. (A close-grained quartz of many different colours, but usually green or blood red.)

Agate. (Small, rounded pebbles of quartz in

white, cream, yellow, brown, and translucent colours.)

Chalcedony. (Not unlike common flint in appearance, although the interior contains pearly-white parts, light-brown bands of colour, and layers of translucent hues.)

Cairngorms. (Usually found in Scotland ; crystal-line quartz, in colours ranging from light yellow to rich claret.)

Carnelian. (A milky-red form of agate.)

Other more precious stones which may be found are :

Apatite.

Topaz.

Beryl.

Sapphire.

Felspar.

The value of a stone can be roughly estimated by its resistance to friction. Stones easily affected by an ordinary steel file are not valuable, and it will be noticed that the more precious the stone the more friction-resisting—the diamond, scratching all minerals, but not being scratched by any.

First, the polishing must be rough, taking off the broken pieces and rendering it into some semblance of shape. If the stone is of small size, however (so small that it cannot be held in the fingers to be polished), a holder must be made for it, and this is accomplished by obtaining a piece of wood of suitable size, making an indentation in the top into which the stone will fit, and then cementing it in during the process of polishing. The stone should

then be reversed and re-cemented into the holder, so that the whole surface of the stone receives an equal polish.

The cement may be made as follows—a small quantity of Burgundy pitch, resin, and beeswax. During hot weather more resin must be used. Warm the pebble and slightly heat the cement before fixing into the holder.

An ordinary grindstone or stone slab is quite sufficient for the first polishing of a stone. Both must be kept well moistened during the process of smoothing, and the pebble must be kept turning so that no edges are raised and the polishing goes on evenly. After a while, the second polishing may be commenced. A razor-stone, or oil-stone, will serve admirably for this second process, which gives a much finer result. At the end of this process no scratches at all should appear on the surface of the pebble, which is now ready for the final polishing.

For this last process a piece of flat wood must be obtained, and over it stretched a piece of felt fastened with small tacks to the sides of the wood. A small quantity of oil and flour of emery must be applied, and the pebble rubbed briskly backwards and forwards until the grain comes out, and also the true colours. After this, putty powder in place of the emery will put on to the pebble a brilliant polish, but the utmost care should be taken not to have in it the slightest particle of grit.

When drilling holes in pebbles for threading or

mounting any small hand-drill will suffice, but, of course, in certain cases, where the work is very particular, a brooch-drill will have to be used. If the cutting of a stone requires expert workmanship, it will be found cheaper to have it cut by a jeweller before being polished. He will charge a few shillings for the operation.

Stone-polishing is a very fascinating hobby, and good specimens could be mounted and sold to jewellers, while friends will always be delighted to buy paper-weights, and such like, made in such a novel way. Good stones should fetch up to three guineas from collectors, and as jewellery from half to five guineas, according to the beauty, appearance, and rarity of the stone.

CHAPTER EIGHT

BEE-KEEPING

As a spare-time occupation, for both the country- and town-dweller, bee-keeping has much to recommend it, for at the expense of comparatively little labour a satisfactory profit can be made, and an absorbing all-the-year-round hobby is created.

It has been estimated that thousands of pounds are sent out of this country every year because individual interest in bees and bee-keeping is so slight, and experts plainly tell us that England could be made into an isle of honey if one in every ten inhabitants kept bees.

As it is the intention of this chapter to deal with bee-keeping from the beginner's standpoint, we will outline four hints which everyone interested in the subject should follow at once :

1. Buy a good textbook on bee-keeping.
2. Join the nearest branch of the Bee-keepers' Association. There are branches in or near every town and village in England, and the membership fee is only about 2/6 per annum.
3. Make friends with other bee-keepers in your district. They will always be glad to help, for

there is a generous freemasonry among the bee-keeping fraternity.

4. Begin on a small scale ; buy the best strain of bees, and the best hives and appliances that you can possibly afford.

Many people begin bee-keeping by purchasing a swarm, but unless it be one that issues about the end of April or early in May, it is unlikely that it will give any surplus honey and establish itself before the winter sets in. We strongly advise that a beginning should be made by purchasing an established stock towards the end of April. This consists of from eight to ten frames of brood and stores, well covered with bees, and with a fertile queen. You can obtain the names of reputable dealers from any poultry and bee-keeping paper.

There should be little difficulty in an average season in obtaining sufficient honey to recover the whole of the initial outlay. The cost of a strong stock will be in the neighbourhood of £4, and to this should be added £2 10s. for the hive, extra frames, section racks, smoker, veil, etc. (The beginner will find that a study of an apiarist's catalogue will be as good as a lesson.)

Assuming that 60 lb. of honey be taken from the stock—not an overestimate by any means in a favourable year—there should be little difficulty in disposing of the harvest for £7. And then, of course, there is the possibility of a swarm that may be sold

for a couple of pounds, or hived, and established as a second stock for the next season.

The man who is handy with tools can add considerably to his profits, for he can make his own hives, and almost all of the internal fittings, too, out of old packing-cases and waste wood.

After many years' experience the writers unhesitatingly advise the novice to begin operations with a pure stock of Italian bees. Italians of good strain are good workers, easily managed, docile, and produce most prolific queens. The hive should be waterproof and afford facilities for proper ventilation, and be provided with double walls so as to prevent overheating in hot weather and undue loss of heat during the winter. The space between the double walls should be accessible so that non-conducting material may be packed round the inner walls when wintering. The hive should admit of ease in manipulation, and should give easy facilities for reaching the bees.

Having purchased the hives (or made them), the order for the bees should be sent, and the novice will naturally anticipate with some excitement the arrival of his stock. It will come in a packing-crate, which should be placed where the permanent hive is to stand. The perforated zinc slip at the entrance should be removed, when the bees will emerge, begin work, and in a short time settle down to their normal life. Then, later on in the day, the stock may be transferred from the travelling-box to the hive. This operation is simply performed. The box is raised

a little to one side, and the proper hive put in its place. A few puffs of smoke are given at the entrance of the box, and the lid unscrewed and removed. The frames are then gently lifted out from the box and placed in the hive, care being taken that the combs most heavily covered with brood are placed in the centre of the brood box, and the combs filled with stores on the outside. Extra frames fitted with full sheets of foundation, beeswax on cell bases, may be added if necessary, and then a sheet of American leather cloth, oil surface downwards, laid on the frames.

If feeding is desirable—and only experience can decide this—a hole is cut in the centre of the cloth and a bottle feeder, containing sugar syrup, placed over it. The novice has now begun life as a bee-keeper, and his success must depend upon the trouble he takes to learn from books and brother bee-keepers, and also from his experience which he will gain from day to day as he watches his busy hive.

Some people never take up bee-keeping because they are afraid of being stung. As a rule, however, there is little risk. Bees only sting in self-defence, and it must be remembered that they die when they have lost their sting. Gloves can be obtained which render the hands immune from the activities of the bees should they be annoyed, also veils to cover the face. Of course, the bees are stupefied by blowing in smoke (as explained in bee textbooks) to the hive. With experience the hand-gloves are discarded, for

they are clumsy and irritate the bees. Confidence will soon be gained, however, and the bees soon get to know their owner and are quite docile in his hands, providing he treats them gently, and does not knock the hive.

If anyone has thought of taking up bee-keeping, they should delay no longer ; and we can assure them that once they experience the delights of collecting their own honey, they will remain bee-keepers for life, apart from considerations of profit they will make from the sale of their honey stores, which, as time proceeds, will be considerable.

CHAPTER NINE

TICKET-DESIGNING

THOUGH not strictly a hobby, ticket-designing is a very fascinating and lucrative spare-time occupation, and thus comes within the scope of this little book.

Anyone with a taste for lettering and an eye for distinctive design can, without previous training, and without the expenditure of capital, earn welcome half-guineas by designing shop-window cards and tickets. The work, too, is interesting and just the thing for the winter nights that are often so long and tedious unless there is something "special" to do.

Nowadays practically every tradesman uses show-cards of some kind to bring his wares before the notice of potential customers. Tailors, confectioners, tobacconists, etc., all require the services of a show-card writer who can regularly supply them with cards, plaques, and tickets for advertising purposes.

The size of show-card used differs according to the trade and the size of the window of course, and before commencing work, small samples should be submitted to tradesmen interested, so that they may place their orders for the size of cards required by them.

XMAS

John Lawrie

for

Value

GIFTS.

The lettering need not be elaborate—plain, block letters are always in demand and attract by their bold simplicity. A small book on lettering may be bought from any stationers or artists' colourman, and if it is studied there need be no difficulty in turning out artistic lettering. Such books can be had for 4d. or 6d. The actual wording used need only be simple—simplicity is often very effective.

But, of course, there are all sizes of show-cards, varying from the small announcement of some special line stocked by the tradesman to the larger cards announcing a sale, and the requirements of the individual shopkeeper would have to be ascertained before work commenced.

A good border design often adds increased attractiveness, and with a little ingenuity the beginner will soon be able to turn out most attractive show-cards. A very simple border is shown on facing page.

Bristol-board is the medium used for making show-cards, and it can be purchased from any stationer or artists' colourman, in various sized squares, ready for use, or in sheets for cutting. Prices are from 1/9 per dozen sheets to 3/6 per dozen, the sizes being about 2 feet square. Black Chinese ink (1/- per bottle) and other coloured inks of the same price can also be obtained from the same shops, as well as suitable brushes of different sizes and qualities.

A tour round the principal shops will give the novice an idea of what is wanted. A start can be made with local shops. A few sample cards should

be executed first, as we have mentioned, and from a submittance of these through the post, with estimates, regular commissions can often be obtained.



SAMPLE BORDERS.

Show-card designing can be confidently recommended as a very lucrative and fascinating hobby to those who have a taste for lettering, and once the work is started, progress towards perfection is very rapid.

CHAPTER TEN

PASTEL-DRAWING

MANY people who like drawing and painting never attempt pastel-work, probably because they think that work which is executed in crayons has no permanent value. It may be confidently stated, however, that pastel-work can be made as enduring as water-colours or oils, if due care is taken in preserving the drawings.

There is also to be procured a varnish, almost colourless, which can be painted over a pastel-drawing, so fixing the colours that they will not smudge. The cost of this varnish is about 6d. per small bottle.

Pastels can be obtained in boxes of varying colours from 1/- to 3/6 per box, and it does not matter when purchasing if the crayons are broken, for in any case you would break them yourself in order to make sharp ends (so important in pastel-work).

The pastels are laid on either with the finger (after powdering a piece of pastel) or direct, as with ordinary pencil. When a large surface has to be covered with the same colour it will be found advisable, in order to get an even surface, to powder the pastel. But when the pastel or powder is applied to the paper it should not be rubbed, but the surplus lightly blown

off. The outline of the drawing may be sketched in with yellow pastel. One of the beauties of pastel-drawing is that colours can be superimposed on others, so that if a mistake is made, either in form or colour, it can be speedily rectified by crayoning over with white pastel. Suitable drawing-boards of various sizes can be obtained for pastel-drawing from 6d. to 3/- each. If the fixing varnish is not to be used, the finished pastel-drawing must be immediately placed under glass (by the *passe-partout* system), otherwise it is in danger of being smudged.

Landscapes, portraiture, etc., are all within the range of the pastel-drawer.

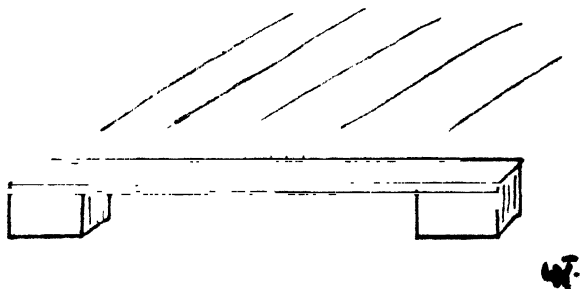
Finished drawings can be submitted to picture-shops, and the price charged for a drawing about 6 inches by 8 inches would be about 5/-, and other sizes in proportion.

Portraiture is also a very fascinating branch of pastel-drawing.

The work should be commenced from the top of the drawing and completed downwards, so that the hand is not in danger of smudging the work. A handy gadget to use, however, is shown by the illustration on page 58. This little wooden stand is placed over the drawing, and the hand rests upon it so that it does not touch the pastel-work at all.

There are no definite rules to follow, except that the broad outline of the picture should be sketched in first—then the details put in. Experience will soon make the novice proficient, and after a few

simple drawings have been attempted, it is surprising how quickly pleasing results are obtained.



HAND-REST FOR PASTEL-
WORK.

Good pastel-drawings which have been fixed can be sold to the post-card manufacturers, who will pay from two guineas for the privilege of publishing.

CHAPTER ELEVEN

TOY-MAKING

THE man who can make toys at home possesses a hobby not only interesting, but lucrative. Nowadays, many shops are open to purchase well-made and original home-made toys. Children scorn those toys which are turned out on the mass-production principle—they demand something original; something which their little playmates next door do not possess. The toy-maker at home can supply their wants.

Wood is the best medium for making home-made toys. Wood required for hollow or light toys can be purchased at 1/- and under per foot, while the more solid and thicker woods, of course, are a little more expensive, but the price of the finished article will be higher. With regard to tools most of the following will be required: different knives of varying strengths and blades (price 1/6 to 2/- each), chisels (about 1/9 each), small saw (1/6), bench blocks (1/6 and upwards, according to size), gouges (about 1/6), hammer, nails, brace (5/- to 6/-), plane, (about 15/-), etc.

The most practical way of helping the would-be toy-maker is to suggest broadly the kinds of toys which are most in demand, and which are fairly simple to make.

A work-room, with a fairly substantial table, should be fitted up in the house, or an outhouse would be better, providing it is well ventilated and lighted.

As a guide, it should be remembered that a special kind of toy should be decided upon at first, and nothing else made for a time. Thus only one kind of wood need be purchased. Suppose, for instance, the amateur toy-maker is to begin making toy wheelbarrows and wagons. A wood should be chosen which is durable—children do not always treat toys with proper respect.

First of all, a rough design should be made on paper of the model which is to be attempted, drawn to the correct dimensions. A sample toy should then be made, and if the required standard is reached, the toy-maker may begin his production. But it would be as well not to make too many of one kind of toy—there may not be a good sale for them. A buyer should be found, and then toys can be manufactured to meet the demand for them.

Another very popular toy with children is the scooter, and the keen toy-maker will soon discover how to turn out substantial, well-made scooters. The small wheels with rubber tyres can be bought ready for fixing on to the wooden frame at a very small cost. Up to half a guinea can be asked for a really strongly made model.

Wooden aeroplanes, bows and arrows, bagatelle tables, targets, model sailing ships, small campstools, and wheelbarrows are all easily made, and easily saleable, too !

A very practical lesson can be learned in the craft if the would-be toy-maker makes a round of the various toy emporiums and dealers. He will see the prices and species of the toys displayed, and derive ideas for original and fascinating toys.

A toy of a larger kind for winter use is the sleigh or "bobsled." Everyone is familiar with these vehicles during the frosty weather, and the demand is always keen when the ice is on the ground. The toy-maker will require no hints on the manufacture of sleighs, for they are simple of construction, and can be made either to seat one or two children.

Originality is the key-note of successful toy-making. A doll's house with two "fronts," one portraying an ordinary house, and the other a country cottage, would be a striking innovation. When the children grow tired of playing with the doll's house, they could slide out the whole front, and substitute in its place that of the country cottage. With the addition of a few carved animals, chickens, a well, and little outhouses, etc., a model "farmhouse" would be the result. Children are always ready to acclaim with enthusiasm a really new toy which is full of "play," and the toy-maker who can create one of these "new toys" will indeed make money.

Stilts, box-kites, carved chess-men, chess-boards, Noah's arks, wooden money-boxes, etc., are all toys that can be made simply, and will also sell well. The beginner would do well to purchase a toy-carving outfit, which contains blocks of wood, knife, gouge,

paint, wooden moulds, loofah, brush, and full instructions, at a cost of only 6/-.

It may be mentioned that dog-kennels (full size), cages for white mice, rabbits, guinea-pigs, pigeon-cotes, etc., although not toys, have a good sale amongst friends. Often it is difficult to purchase a dog-kennel or a rabbit-hutch of the required dimensions, and this is where the spare-time wood-worker can fill the need.

Of course, it is no good making toys if they are not going to sell, unless they are only for home use. Any dealer or fancy-goods merchant will, by arrangement, display toys in his window, but a good idea—if you have created a “new” toy—is to submit the description to one of the large London toy stores, such as Gamage’s or Whiteley’s, asking them if they are willing to include it in their catalogues.

A side-line which can be made profitable is the institution of a toy-hospital, where all broken toys are repaired.

The toy-maker should always keep an eye on the season, and bring out toys in keeping with the time and conditions of the year. Bows and arrows, stilts, and outdoor toys will sell well during the summer, while indoor toys will be demanded during the long winter evenings.

If the work is well finished off, strong, and nicely put together, a good price can be obtained for home-made toys; and the cost, of course, will be based on what the prevailing prices happen to be for the same class of toys displayed in the toy-shop windows.

CHAPTER TWELVE

SCENT-DISTILLING

SCENT-DISTILLING is almost a lost art nowadays amongst hobbyists, but there was a time when perfume-making was accomplished as easily as plain cooking. In order to distil scent a small still is required, and though a licence is supposed to be required for the possession or use of a still of any kind, stills used for domestic or experimental purposes are ignored, so that the scent-distiller need not be concerned about this.

Now the first consideration is the still, so we will explain how one can be made cheaply and easily at home. A tin can should be obtained—one that is used for oil will do quite well (about two gallons in capacity). A cork should be fitted tight into the neck, and through the cork a hole should be bored, through which is passed a length of piping (such as is used by publicans for their beer engines). The length should be about four feet, and it can be obtained for a shilling or so from any ironmonger. The piping should be bent, and the turned-down end passed through the neck of a second two-gallon tin can, about two-thirds of the way to the bottom. This second can stands in a shallow basin which contains a little water. It is called the “receiver,”

and should be covered with flannelette or other substance so as to soak up the water and keep the receiver constantly cool by evaporation.

The process known as distillation is the conversion of a liquid into vapour by heat and the cooling of the vapour thus produced so as to re-form a liquid. The distilled liquid is thus free from impurities. Now let us suppose that we are to distil some lavender water.

The lavender flowers should be stripped from their stems, and nearly a pound weight may be packed into the retort; that is, the first of the two cans (the one without the flannel jacket). Upon this should be poured eight ounces of spirit of wine (obtainable from the chemist). The retort containing the lavender flowers and the spirit of wine should be heated in a saucepan of water. The vapour or steam from this retort will be carried through the piping into the jacket-covered tin, which stands in a shallow basin of water. When the steam enters this can it will be condensed by the cool air, and will re-form a liquid-lavender water. Such distilled lavender water will be superior to any sold in shops, and the addition of a few rose-leaves will add a rare fragrance to the perfume.

We have shown you how lavender water is distilled, and the same process is followed with regard to violets, mignonette, roses, geraniums, etc. Care, however, must be taken, and the process should not be hurried. It must be remembered that the whole

process of correct distillation depends upon the re-forming of the steam from the flowers into liquid again ; thus the second can or receiver into which the steam passes must be kept very cool, otherwise the steam will not condense. The best method of keeping the receiver cool is to pour cold water frequently over its flannel jacket during the process.

The beginner who is interested in scent-distilling will do well to experiment himself with a home-made still after the lines indicated. If he finds the work to his taste, he should experiment himself with a new still.

When a stock of different kinds of scents has been gathered, sale of them can be sought through advertising, or by circularizing chemists' and other shops. Once a reputation for good perfume-making has been established, no difficulty will be experienced in selling the scent.

The ambitious scent-distiller will try some experiments in perfume-blending, and will try the effects of blending rose-leaves with mignonette and peppermint, for instance. There is always a ready market for new perfumes. If the would-be scent distiller does not wish to sell his perfumes he can always distribute them among his lady friends, who will be delighted with the fresh fragrance of the perfumes. The usual charges may be made, however, when the scent is sold, and a good profit will show.

CHAPTER THIRTEEN

AMATEUR WEAVING

WEAVING is one of the pleasantest and most useful crafts, and whether a small-power or a hand-loom is used, the results that can be obtained are both beautiful and useful ; moreover, the veriest beginner can achieve most ingenious and artistic results with a little care. Fancy cloths, towels, braids, rugs, panels, table-centres, cushion-covers, etc., are among the many articles which the beginner should endeavour to make.

As a hobby pure and simple, weaving has much to commend it, for it encourages attention to detail, concentration, and a real love of the artistic. As many readers will probably not be conversant with the terms used in amateur weaving, or with the actual raw materials and appliances needed, we will take the beginner from the very commencement of the craft and show him, in as simple a manner as possible, the opportunities open to those who can weave, and also the fascination of the craft.

The whole of the art of weaving is based upon the inter-threading of two or more pieces of material into a whole piece of fabric. Now, for simplicity and easy reference, " thread " is the name given to the spun fibre, whether it be wool, cotton, linen,

silk, jute, hemp, or ramie. Warp (or groundwork) is the collection of threads running lengthwise through any woven material, and the weft (or intersecting thread) is plaited through the warp to form the pattern. The loom is the framework upon which the warp and weft are worked.

If these terms are clearly understood, the amateur weaver will experience no difficulty in following the instructions contained in this chapter.

To illustrate more clearly these terms the following sketches will show the basic principles of weaving. A child's slate or any wooden frame in which holes have been made is the simplest form of loom upon which all other intricate looms and machines are based.

Generally speaking, the thread for the warp should be stronger than that used for the weft (the warp is for strength, and the weft for filling up). Thus strong cotton thread used for a warp, with a weft of soft silk, would produce a better effect than warp and weft of the same material.

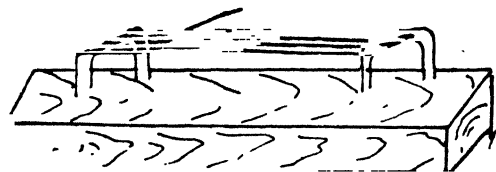
Now the first appliance to consider is the loom, and there is no need to buy an expensive machine. There are dozens of kinds of hand-loom, all of which may be used for weaving different fabrics, and the amateur weaver will be able, with a little ingenuity, to construct a loom at home, to suit his own needs.

First, there is the very simple appliance which consists of one piece of wood, in which small notches have been cut at either end. The warp thread is

wound on, and then the weft introduced in the same manner as ladies execute ordinary darning, i.e. in and out the warp threads.

The loom is suitable for small work, but really is only for experimental purposes, and should be tried by every beginner before passing on to more complicated looms and designs.

A second idea is to obtain a piece of wood about 4 feet by 1½ feet, and drive into it two wire staples, and wind on the warp, as shown in the sketch.



HOME-MADE LOOM.

In these very simple hand-loom the thread warp can be wound on by hand, but later, when more ambitious looms are used, the thread must be wound on to the loom from a spool, and as success in weaving to a large extent depends upon the way in which the thread is wound on the spool, we will give a few hints on the matter. The thread must not encroach over the flanges of the spool, and must curve upwards towards the centre.

Braid looms, which can be obtained from a handicraft dealer, cost about half a guinea each, and wooden shuttles are 6d. each. Table looms, which are capable

of executing a wide range of work from tea-cloths to towels, rugs, etc., are more expensive, costing from three to eight guineas each; but they will soon earn their first cost. Full-sized looms, costing about twelve guineas, are suitable for the most particular professional work, and the would-be weaver will no doubt purchase this model sooner or later, when the full fascination of weaving is brought home to him. Cottons, unbleached and coloured, cost about 10/- per lb., while wools are priced at about 12/6 per lb., and can be purchased from a handicraft dealer.

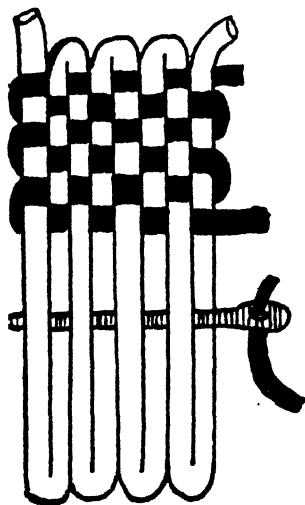
Having the warp already wound on the loom, it will be seen that much time and labour will be spent threading the weft in and out of the warp. This process is called picking the weft.

The ease with which it is possible to pick the weft depends to a large extent upon the design and construction of the loom, and the amateur weaver will be able, with a little thought and ingenuity, to construct himself a hand-loom which will allow of a quick and easy threading of the weft, also an easy and speedy winding on of the warp thread.

We will explain the principles of one or two looms which will allow of easy weft manipulation. No difficulty in constructing a suitable loom should be experienced by the reader.

Supposing an ordinary frame loom is being used, and the warp has already been wound on to it. If every alternate thread is raised, it will be seen

that the weft can easily be inserted backwards and forwards. This raising is called "shedding," and can be done by the simple expedient of attaching each alternate warp thread to a leash, which is attached to a rod above the frame (called a leash



WARP AND WEFT.

rod). An opening will thus be made through which the weft thread can easily be passed.

Another method assuring an easy weft pick is to use a tray loom. This can easily be made by anyone with a little knowledge of joinery. The warp thread is easily wound on to this tray loom.

Full instructions are given with the looms that are bought, and the novice will find little difficulty in producing woven articles once he has made a start.

There is a great demand for hand-woven articles such as rugs, panels, braids, table-cloths, etc., and good prices can be obtained for first-class articles, should the amateur weaver produce more articles than he can utilize in his own home.

CHAPTER FOURTEEN

SHOP-WINDOW DRESSING

A YOUNG lady who, some years ago, held a position as window-dresser to a firm of drapers hit upon the idea, recently, of augmenting her income by dressing the windows of small shops whose proprietors had not the necessary time or ability to do the task themselves.

She arranged to do the work on the weekly half-holiday, when the establishments were closed to the public, so that business was not interfered with. Her charge was half a guinea per window, increasing to one guinea for a large or two small windows.

Though it does not follow that every woman who takes up window-dressing as a spare-time occupation or hobby will be so successful, yet there is wide scope for really artistic and original window-dressers. It is regular work, too, most proprietors requiring their windows to be redressed at least once a month.

Cigarette and confectionery shops are usually owned by people who know little of the art of window-dressing, and who are often only too pleased to find someone to relieve them of this worrying and, to them, irksome duty. Grocers, druggists, book-shops, and shoe-shops, too, welcome the dainty

window-dresser, for even though they may be able to dress their own windows, they have not always the time at their disposal to do so.

Naturally, the woman who has never done window-dressing before will have to make a study of the business before offering her services. The intelligent woman who feels she would like this type of work should make a practice of studying the various classes of shop windows, discovering broadly the general ideas of dressing to be followed. Perhaps she will be able to discover where little improvements could have been made, and, if so, she should make a success of any windows she may eventually dress.

Art-paper and fancy-coloured papers for use as backgrounds, to line the sides of the window, and to cover the "base," can be obtained from any local shop who deals in fancy stationery at a very trifling cost.

Ideas count in shop-window dressing, and the amount of time involved in dressing a window need not be great. A young lady once earned three guineas for dressing a grocer's window, and the time taken to do the work was only half an hour.

The proprietor informed her that tinned fruits was the "line" he wanted most to advertise. So the window-dresser decided upon the idea of lining the floor of the window with blue velveteen, loosely draped, and placing in the window one wooden stand, upon which stood a bowl into which a tin of preserved peaches had been poured. The result was a window

of outstanding interest, and when, at night, an electric globe was placed behind the glass bowl, a very effective advertisement was the result.

This instance shows what can be done as a result of a little original thinking. When dressing windows, ideas are more necessary than an expert knowledge of piling up boxes and cartons. The ability to be able to visualize a well-dressed window should be the first asset of all would-be window-dressers.

Any man or woman who studies the shops of to-day, and can create original ideas for advertising, is recommended to take up window-dressing as a clean, artistic, and interesting way of adding to their income.

The lowest fee for dressing a window is half a guinea, and if two or three windows are undertaken each week, quite a good additional income can be made in spare time. Commissions are secured by advertising or personal interviews with proprietors.

CHAPTER FIFTEEN

USING UP OLD CALENDARS

TOWARDS the end of the year, calendars which have been in use will be ready for discarding in favour of new ones, but it is a pity that the many pretty pictures and views on these calendars should be wasted.

With a little ingenuity, these views, portraits, etc., which are attached to calendars can be used to make attractive *passe-partout* pictures for home-decoration or for sale. The following is the method of working.

A collection is made of calendars from which the pictures are cut. The portraits of girls' heads, etc., are collected together, whilst the landscape and animal studies are kept separate on another pile.

The portraits are then carefully cut out, so that the head is in silhouette, and plaster plaques procured from a picture shop. These plaques are sold in various shapes—oval, square, and round—at a cost of about 6d. each. The silhouette portrait is then pasted in the middle of the plaque, and a small hole carefully bored near the top, through which a thin piece of wire is passed and formed into a ring.

The plaque is now finished, and looks very pretty. Twenty or thirty of these can be made in one day

at a cost of, roughly, 17/6. One shilling each is a fair price to ask for the finished plaques, and they are so dainty that they will sell easily, leaving a substantial profit for the labour which has been involved. Stationers, fancy-goods dealers, too, can be persuaded to take a quantity for sale.

For home use these plaques look very well hung at intervals round the white frieze of the sitting-room or dining-room.

With landscape drawings cut from disused calendars pretty *passe-partout* pictures can be made. The views selected for cutting should be bright in colour and of suitable size—about seven inches by six is a good size. Small pieces of thin glass are obtainable from any glass dealer at a small cost, and cut to the required size before buying. Or a large sheet of glass may be bought, and, by means of a glass-cutter (price 9d.), pieces of the required size cut from it when occasion arises.

The animal studies which often appear on calendars can be cut out in the same way as the silhouette portraits, and then mounted on cardboard cut to the same shape as the silhouette. These boards vary from 1d. (post-card size) to 6d. each in cost, according to size.

Small calendars may then be bought and affixed with coloured ribbon to the mounted drawings. These calendars can be bought in dozens from stationers, fancy-goods shops, or calendar manufacturers, and are quite cheap.

Supposing the drawing is one of a dog or cat, ingenious and humorous effects can be made by tying blue ribbon round the neck of the mounted



SAMPLE PLAQUE.

drawing. The calendar, when completed, can be made to hang up, and this can be effected by piercing a neat hole at the top of the drawing and making a loop of coloured ribbon.

This last method of using up calendars is only seasonal, but the making of *passe-partout* and plaques can be done all the year round, and other pictures, apart from those found on calendars, can, of course, be used. *Passe-partout* outfits, containing, usually, binding paper, glasses, hangers, board, paste, etc., cost only 5/-.

Many people think that this work requires too much time and skill, but with practice perfection will soon be achieved, and the results will be pleasing both artistically and, in cases, financially.



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LONDON: 40 MUSEUM STREET, W.C.1
CAPE TOWN: 73 ST. GEORGE'S STREET
SYDNEY, N.S.W.: WYNYARD SQUARE
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